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# GODOWSKY

## MINIATURES

FOR  
*Piano Four Hands*  
In Six Volumes



*Three Suites*

Price \$ 2.50 net

Carl Fischer  
Cooper Square  
New York



## PREFACE

### Some General Considerations

A MINIATURE is an art expression in small dimensions, distinctive in its delicate and exquisite workmanship. What Leopold Godowsky has done in these little compositions justifies title and definition. Schumann, Tschaikowsky and others of the great composers have written charming little pieces, ostensibly intended for young students—that is, music conceived from the art standpoint, yet with an underlying educational purpose in mind. But what they have created in this field is of an unevenly distributed difficulty; it lacks the continuity, the gradual sequence of development so necessary for the acquisition of balanced technical, as well as interpretative results. And passing mention is all that need be made of the mass of inferior four-hand music available for teaching purposes. In these *Miniatures* we find musical beauty within small dimensions, expressed in exquisitely finished workmanship; and in a novel form whose underlying educational importance is hardly implied by their title.

### The Composer's Ideals

AS THE composer himself writes in a letter to the publisher: "I have given a great deal of thought and loving care to the *Miniatures* and though the pieces are smaller and considerably less complicated than anything I have ever written, they represent the best there is in me. The experience and assimilated knowledge, the aims and aspirations, the hopes and ideals, the disappointments and yearnings of a sensitive nature and an artist's soul are all to be found in this series of simple five-finger pieces. Working within such self-imposed limitations has convinced me that economy of means leads to a superior form of concentration, and the resulting concentrated effort produces the quintessence of human endeavor, materially and spiritually. The resourcefulness needed in dealing frugally with the means at our command often opens up unexplored and unsuspected regions of imagination. In working on the *Miniatures* I have been amazed at the possibilities created by the adopted restrictions. I have done my utmost to give the same attention to melody, harmony and counterpoint. I have tried my best to make the pieces as simple and as easy as was compatible with the intrinsic value of the inspiration and idea. I could have made them simpler and easier for the teacher, but the result would have been artistically less satisfactory, and much of their attractiveness would have been lost. I wish to inaugurate a new era in pedagogy, particularly as regards the earliest and early grades."

### Technical Advantages

THE MELODIES in the *primo* parts of the *Miniatures* are based on a five-tone compass. This furthers the acquisition of a permanently correct position of the hand, as the hand is thus kept in a stable five-finger position, each finger playing throughout the entire composition the one key allotted to it. The result is an equalization of the fingers which no other method offers. The fixed position of the hand compels the frequent use of the weaker digits, as the passing under of the thumb does not take place. (This gives the *Miniatures* a special value for the more advanced player who wishes to strengthen the more neglected fingers.) Their genuine musical interest and rich harmonic texture will encourage a more rapid progress towards proficiency than would any number of dry mechanical exercises. It is owing to imperfect control of the normal keyboard position of the hand and to finger inequality that students, as a rule, are unable to play expressively with the weaker fingers. For purposes of *prima vista* reading the *Miniatures* offer manifold advantages. Their interesting and scholarly workmanship will be appreciated by the teacher, so often bored by the triviality and monotony of the four-hand part assigned him. Every detail of fingering, pedalling, phrasing, *tempo* and expression, dynamic light and shade, etc., has been indicated with meticulous care by the composer and should be accepted as authoritative. The composer specifies that: "Of the forty-six numbers, twenty-two are easy, eleven moderately easy, and thirteen rather advanced for the teacher, while the pupils' parts are all accessible to beginners and at the same time equally useful to advanced players. The more ambitious pupils can ultimately play the teachers' parts."

### Musical Advantages

IT WOULD not be just, perhaps, to deny that the easy four-hand collections of a Löw, a Loeschhorn or a Spindler, as well as some others, have their place in the pedagogic scheme. Yet in many ways they represent abandoned standards and antiquated ideas. And present-day ideals of piano playing and teaching reflect so notable an advance, they so emphatically insist that the best is none too good, that the musical as well as the technical advantages of such compositions as these Godowsky *Miniatures* are only too apparent. In them, a fuller, more practical measure of technical benefit goes hand in hand with a stressing of the musical and artistic elements. The *Miniatures* are healthily modern in idea and harmonic treatment. In place of the banal simplicity of some sixty or eighty years ago (still noticeable in much instructive four-hand music of the hour) we have real constructive imagination, an art beyond cavil; a quality of appeal which none truly musical can evade. Not only do the charming creations of Godowsky's fancy guide aright the pupil's first half-conscious steps toward interpretation and esthetic expression of a musical idea—the acquisition of color by touch gradation, dynamic and agogic emphasis, light and shade in playing, correct phrasing and articulation of musical sentences—but they give him as well a clear conception of most of the musical forms, ancient and modern, strict and free, their contrasting characteristics being presented in a concrete though condensed manner. The short annotation which accompanies every number helps the student to understand form and character in musical composition, while it offers the teacher material for elaboration in an analysis of the *Miniature* in question. Though the above considerations aim to give some idea of the purpose and scope of these four-hand *Miniatures*, there is one thing which it is beyond their power to do—to convey to the reader with approximate accuracy the spark of genius which illuminates these happy offspring of Godowsky's muse, their absolute musical charm which cannot well be described or defined. The intrinsic worth of the *Miniatures* may be appreciated only by actual acquaintance.

FREDERICK H. MARTENS.



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FIRST<sup>2</sup> SUITE

Nº 1  
In Church

## SECONDO


LEOPOLD GODOWSKY

Andante (♩ = 76 - 88)

Ted. Ted. Ted. Ted.   Ted. Ted. Ted. Ted.   Ted. Ted. Ted. Ted.   Ted. Ted. Ted. Ted.✱

A musical score for the song "The Rose Tree" in 2/4 time. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with eighth and sixteenth notes. The score includes fingerings (numbers 1-5) and breath marks (arrows) for the melodic line. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the piece. The score is divided into measures by vertical bar lines, and the overall structure is enclosed in a large bracket on the left.

Red. Red. Red. Red. Red. Red. Red. Red.

Ted. Ted. Ted. Ted. Ted. Ted. Ted. 

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and harp. It consists of two systems of music. The first system has a treble clef staff with a key signature of one flat and a bass clef staff. The second system continues the melody and accompaniment. The score is marked with 'p legato' and 'rall.'.

Red. Red. Red. Red. Red. Red. \* Red. Red. Red. Red. Red. Red. Red. \*

# FIRST<sup>3</sup> SUITE

## Nº 1 In Church

PRIMO

LEOPOLD GODOWSKY

Andante (♩ = 76 - 88)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*mf*

*p*

*mf cresc.*

*p*

*rall.*



4  
Nº 2  
At Night

## SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 80 - 92 )

una corda  
p dolce

Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.

[illegible]

Ted.      Ted.   Ted.   Ted.   Ted.   Ted.   Ted.   Ted.   Ted.   Ted.   Ted.   Ted.   Ted.

The second system of the musical score continues the piece. It features a treble and bass staff. The treble staff begins with a key signature change to one sharp (F#) and a time signature change to 5/8. The music includes various dynamics such as *mp* (mezzo-piano), *p* (piano), and *poco rit.* (a little slower). There are also performance markings like *poco più sostenuto* and *a tempo più*. The bass staff continues with a steady accompaniment. The system concludes with a double bar line.

Ted.    Ted. Ted. Ted.    Ted.    Ted. Ted. Ted.    Ted.    Ted. Ted.    Ted. Ted. Ted. Ted.    Ted.    Ted. Ted.

The second system of the musical score for 'L'Espresso' consists of two staves. The upper staff continues with a melodic line, featuring a key signature change to one flat (B-flat) and a time signature change to 4/4. It includes a repeat sign and a section marked 'poco più sostenuto' with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and single notes, including a section marked 'dim.' (diminuendo) and another marked 'poco rit.' (ritardando). Fingering numbers (1-5) are indicated for various notes throughout the system.

Ted.    Ted.Ted.    Ted. Ted.Ted.    Ted.    Ted. Ted. Ted.    Ted.    Ted.    Ted.Ted.    Ted.    Ted.Ted. Ted.Ted.

5  
Nº 2  
At Night

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 80-92)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*p dolce*

*p più p*

*dim.*

*poco più sostenuto*  
*mp p*

*mp p*

*poco rit.*

*a tempo più p*

*dim.*

*poco più sostenuto più p*

*poco rit.*

6  
N<sup>o</sup> 3  
Lullaby

SECONDO

LEOPOLD GODOWSKY

Andante (♩ = 112 - 120)

*p dolce una corda*

*più p*

*meno p*

*poco rall.*

*più p a tempo*

*meno p*

*più p*

*meno p*



7  
Nº 3  
Lullaby

PRIMO

LEOPOLD GODOWSKY

Andante (♩ = 112 - 120)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*p dolce*  
*più p*

*meno p*  
*poco rall.*

*più p a tempo*  
*meno p*  
*più p*

*meno p*

8  
SECONDO

*mp*

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4

1 2 3 4 5 4 3 2 1 2 3 4

*mp*

1 2 3 4 5 4 3 2 1 2 3 4

*p*

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4

1 2 4 3 1 5

*p*

1 2 4 3 1 5

*sempre p*

5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4

1 2 3 4 3 2 1 2 3 4

*sempre p*

1 2 3 4 3 2 1 2 3 4

*a tempo più p*

5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4

1 2 3 4 3 2 1 2 3 4

*a tempo più p*

1 2 3 4 3 2 1 2 3 4

9  
PRIMO

First system of musical notation, measures 1-4. The music is in treble and bass staves. Fingerings are indicated by numbers 1-5. The dynamic marking *mp* is present. Slurs are used over measures 1-2 and 3-4.

Second system of musical notation, measures 5-8. The music is in treble and bass staves. Fingerings are indicated by numbers 1-5. The dynamic marking *p* is present. A *>* (accent) is over the first note of measure 6. The dynamic marking *sempre p* is present. Slurs are used over measures 5-6 and 7-8.

Third system of musical notation, measures 9-12. The music is in treble and bass staves. The dynamic marking *poco rall.* is present. Slurs are used over measures 9-10 and 11-12.

Fourth system of musical notation, measures 13-16. The music is in treble and bass staves. The dynamic marking *a tempo più p* is present. The dynamic marking *rall.* is present. Slurs are used over measures 13-14 and 15-16.



10  
No. 4  
Rustic Dance

## SECONDO

LEOPOLD GODOWSKY

Allegro con brio (♩ = 108 - 120)

[illegible]

11  
Nº 4  
Rustic Dance

PRIMO

LEOPOLD GODOWSKY

Allegro con brio (♩ = 108-120)

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*f grottesco*

*p*

*poco a poco dim.*

*p*

*poco a poco cresc.*

*f*

# Arietta

## SECONDO

LEOPOLD GODOWSKY

Musical score for "The Rose Tree" in C major, 2/4 time. The score is written for two staves. The first staff is the treble clef, and the second staff is the bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The piece consists of 8 measures. The first four measures are marked with a piano (*p*) dynamic. The first staff has a melodic line with eighth and quarter notes, and the second staff has a bass line with quarter and eighth notes. The piece ends with a double bar line.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#), indicating the key of D major. The time signature is 3/4. The melody is written in the upper staff, and the bass line is in the lower staff. The score is divided into four measures, each containing a triplet of eighth notes. The first measure of the melody is D4, E4, F#4. The second measure is G4, A4, B4. The third measure is C5, B4, A4. The fourth measure is G4, F#4, E4. The bass line consists of a single eighth note in each measure, with the following notes: D3, G2, C3, and F#2. The notes are beamed together in groups of two, with a third note indicated by a '3' above the beam. The score ends with a double bar line and repeat dots.

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, No. 3. The score is in 3/4 time and consists of two staves. The first staff is the treble clef and the second is the bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto" and the dynamics are "p" (piano) and "a tempo". The score includes fingerings, slurs, and a "una corda" marking. The piece ends with a double bar line and a repeat sign.



13  
SECOND SUITE  
Nº 1  
Arietta

PRIMO

Andante cantabile (♩ = 56 - 63)

LEOPOLD GODOWSKY

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*mp*

*mf*

*espressivo*

*rall.* *p a tempo*

1 2

14  
Nº 2  
Sarabande

SECONDO

Largo (♩ = 72 - 80)

LEOPOLD GODOWSKY

*mf*

Red.

*f*

Red.

*p*

Red.

una corda

Red.

15  
Nº 2  
Sarabande

PRIMO

LEOPOLD GODOWSKY

Largo (♩ = 72-80)

*r.h.*  
*Compass*  
*l.h.*

*mf*

*marcato*

*marcato*

*f*

*la melodia marcato*

*p*

*marcato*

*marcato*



16  
No 3  
Cradle Song

SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 52-56)

*mp*  
*una corda*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mp*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*poco cresc.*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*sempre p*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*più p*  
*poco rall.*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

17  
Nº 3  
Cradle Song

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 52 - 56)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*mp*  
*p*

*mp*  
*marcato*

*più p*  
*poco cresc.*  
*marcato*

*sempre p*

*più p*  
*poco rall.*

18  
Nº 4  
Bagatelle  
(Valse)te

SECONDO

Allegretto grazioso (♩. = 46 - 58)

LEOPOLD GODOWSKY

espr.  
una corda  
*p*  
*cresc.*  
*dim. e poco rit.* *più p a tempo*  
*mf tre corde*



19  
Nº 4  
Bagatelle  
(Valsette)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩. = 46 - 58)

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*p* *espr.*

*espr.* *cresc.*

*a tempo*

*poco rit.* *più p*

*espr.* *mf*

20  
SECONDO

The image shows a musical score for a piano piece, likely from a ballet. The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked with a forte (f) dynamic in the first measure, followed by a piano (p) dynamic in the second measure. The tempo is marked 'rall.' (rallentando) in the second measure. The score includes various musical notations, including notes, rests, and dynamic markings. The first measure of the piano part is marked 'f' and 'dim.' (diminuendo). The piano part is marked 'p' and 'rall.' in the second measure. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The first measure of the piano part is marked 'f' and 'dim.' (diminuendo). The piano part is marked 'p' and 'rall.' in the second measure.

espr.  
più *p* a tempo

*pp*  
una corda

dim. e rall.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

21  
PRIMO

First system of musical notation. The upper staff contains six measures of music with fingerings: 1 2 1 4, 1 2 1 4, 4, 2 3 2 4, 1 3 2 4, and 3 5 4 5. The lower staff contains six measures with fingerings: 1, 2 3 4, 5 4 5 3, 3 4, 1 4, and 1 4. Dynamics include *f*, *espr.*, *dim.*, and *rall. p*.

Second system of musical notation. The upper staff contains four measures with fingerings: 1, 3 4, and 3 4. The lower staff contains four measures with fingerings: 1, 1, 1, and 1. Dynamics include *a tempo*, *più p*, and *espr.*.

Third system of musical notation. The upper staff contains six measures with fingerings: 3, 4 1, 2, 1 3 2, 2, 2, and 1. The lower staff contains six measures with fingerings: 2 3 4, 3 1, 4 3, 3, 2, and 4 3 4.

Fourth system of musical notation. The upper staff contains four measures with fingerings: 4 1, 2 3 2 4, 2 3 2 4, and 3 2. The lower staff contains four measures with fingerings: 2 2, 3, 2, and 3. Dynamics include *rall.*.



## THIRD SUITE

## Nº 1

## Prelude

(The Organ Point)

## SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 112-126)

*sempre **f** non legato e ben articolato*

*molto cresc.*

## THIRD SUITE

## Nº 1

## Prelude

(The Organ Point)

PRIMO

LEOPOLD GODOWSKY

*r. h.*

*Compass*

*l. h.*

Maestoso (♩ = 112 - 126)

*sempre f non legato*

*sf*

*sf*

*molto cresc.*

24  
SECONDO

The musical score is organized into four systems, each consisting of a piano (piano) part and a cello (Cello) part. The piano parts are written in bass clef and include extensive fingering numbers (1-5) and dynamic markings. The cello parts are also in bass clef and include fingerings and dynamic markings.

**System 1:** The piano part begins with a series of eighth-note patterns. Fingerings include 2 1 4 3, 2 1 4 3, 2 1 4 3, and 1 3 2 1. A *ff* (fortissimo) dynamic marking is present. The cello part consists of a single note, marked *ped.* (pedal).

**System 2:** The piano part continues with eighth-note patterns. Fingerings include 1 3 4 3, 1 2 3 2, 1 3 4 3, 1 2 4 2, 1 2 4 2, 1 2 4 2, 1 3 4 3, and 1 2 3 2. A *sf* (sforzando) dynamic marking is present. The cello part consists of a single note, marked *ped.*

**System 3:** The piano part continues with eighth-note patterns. Fingerings include 1 2 3 2, 4 1 4 3, 2 1 4 2, 5 3 4 2, 3 1 3 5, 2 1 2 4, 2 1 2 3, and 2 1 4 2. A *mf dim. sempre* (mezzo-forte, decrescendo, sempre) dynamic marking is present. The cello part consists of a single note, marked *ped.*

**System 4:** The piano part continues with eighth-note patterns. Fingerings include 3 1 3 5, 2 1 2 4, 2 1 2 3, 2 1 4 2, 3 1 3 5, 2 1 2 5, 3 2, 3 1 3 5, 2 1 2 5, 3 2, 5 1, 1 3 5 3 1, and 5. The cello part consists of a single note, marked *ped.*



25  
PRIMO

First system of musical notation, measures 1-3. The music is written for a single melodic line on a treble clef staff. Measure 1 contains eighth notes with fingerings 2, 3, and 4. Measure 2 contains a half note with fingering 5 and a quarter note with fingering 4. Measure 3 contains eighth notes with fingerings 4, 3, 3, and 2. A fortissimo (*ff*) dynamic marking is placed in the center of the system.

Second system of musical notation, measures 4-6. The music is written for a single melodic line on a treble clef staff. Measure 4 contains eighth notes with fingerings 2, 1, and 3. Measure 5 contains eighth notes with fingerings 3, 2, 3, and 4. Measure 6 contains a half note with fingering 5 and a quarter note with fingering 4. A decrescendo hairpin is placed between measures 4 and 5. The dynamic marking *mf dim. sempre* is placed in the center of the system.

Third system of musical notation, measures 7-9. The music is written for a single melodic line on a treble clef staff. Measure 7 contains a half note with fingering 5 and a quarter note with fingering 4. Measure 8 contains two half notes, both with fingering 5. Measure 9 contains a half note with fingering 5 and a quarter rest. The system concludes with a double bar line.

26  
№ 2











## SECONDO

LEOPOLD GODOWSKY

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

220. 220. 220. 220. 220. 220. 220. 220. 220. 220. 220. 220. 220. 220.

Ted. Ted. Ted.      Ted. Ted. Ted.      Ted. Ted. Ted.      Ted. Ted.      Ted. Ted. Ted.

27  
Nº 2  
Chorale

PRIMO

LEOPOLD GODOWSKY

Adagio (♩ = 88 - 96)

*r. h.*  
*Compass*  
*l. h.*

*mf*

*f*  
*rall.*  
*p a tempo*

*f*  
*mp*

*p*  
*f*

1 2



28 No 3  
Hymn

SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 63 - 72)

*espressivo*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

*And.*

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<sup>29</sup>  
Nº 3  
Hymn

PRIMO

LEOPOLD GODOWSKY

Maestoso (♩ = 63-72)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*f*  
5 3 4 5 4 3 2 3 2 1 2 2  
1 3 2 1 2 3 4 3 4 5 4 4

*mp*  
3 2 3 4 4 4 5 4 3 2 3 4 2 3 4 5 3 4  
3 4 3 2 2 2 1 2 3 4 3 2 4 3 2 1 3 2

*cresc. molto*

*dim. poco rit.*  
2 4 3 2 5 3 4 5 4 3 2 3 2 1 5 3 1  
4 2 3 4 1 3 2 1 2 3 4 3 4 5 1 3 5

*p a tempo*

*cresc. molto*  
2 2 3 3 4 4 5 3 4 5 5 4 5 4 3 4 5  
4 4 3 3 2 2 1 3 2 1 1 2 1 2 3 2 1

*ff allargando*

30  
No 4  
Epilogue  
(Retrospect)

SECONDO

LEOPOLD GODOWSKY

Andante cantabile (♩ = 76 - 84)

*p*  
*una corda*  
*espr.*  
*poco rit. più p*  
*a tempo*  
*espr.*  
*cresc.*  
*rall.*

## Nº 4

## Epilogue

(Retrospect)

PRIMO

LEOPOLD GODOWSKY

*Compass**Left Hand alone*

Andante cantabile (♩ = 76-84)

Left Hand

*p. espressivo*

*poco rit.*

*più p*

*u tempo*

*cresc.*

*rall.*





*TRANSCRIPTIONS  
&  
ARRANGEMENTS  
by  
Leopold  
Godowsky*

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- |                       |   |                    |          |
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- |                            |   |                            |          |                              |
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- |  |   |                    |          |
|--|---|--------------------|----------|
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†Identical notes for both hands, one octave apart.

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